IFAR reports

Volume 17, Numbers 7 & 8
July-August 1996

and The Art Loss Register

Martin Johnson Heade, Hummingbirds and Gold and Purple Orchids, *1875. Discovered missing on February 20, 1996.*

Guilty Plea in Manuscript Case

Torso Returned to Italy and Gold Objects to Peru

Stolen Art from Dartmouth Seized at Home of Assistant Attorney General

IFARreports
incorporating *Stolen Art Alert*

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Retired Professor Pleads Guilty in Vatican Case

Anthony Melnikas, retired professor of art history at Ohio State University, pleaded guilty in federal court in Columbus, Ohio, on August 13 to all charges brought against him. His trial had been scheduled for September. Sentencing will take place at a later date. Melnikas faces imprisonment and fines and has agreed to bear the costs of returning the stolen manuscript pages to their institutions.

IFARreports readers will remember (see July 1995, p. 6) that Melnikas was charged with violations of the National Stolen Property Act and with smuggling stolen items into the United States. These charges, brought by a grand jury in May 1995, revolved around Professor Melnikas's possession and attempt to sell two pages sliced from a volume in the Vatican Library. They were illustrated pages from a 14th-century volume of Roman treatises made for Petrarch, the great humanist. The crime of the theft, which took place in Vatican City, does not figure in the charges.

Melnikas met with Bruce Ferrini, an Akron, Ohio, manuscript dealer, who subsequently asked James Marrow, professor of art history at Princeton University, to research them. Professor Marrow's startling identification of the leaves as belonging to Petrarch's volume was confirmed with the prefect of the Vatican Library who said they had been cut crudely from the manuscript, as if with a penknife. Professor Marrow alerted Mr. Ferrini, who contacted IFAR and then U.S. Customs, which came to take the pages into custody.

Prosecutors also charged Anthony Melnikas under the Archaeological Resource Protection Act of 1979, a law that criminalizes looting of native American sites on public and Indian lands. One provision of the Act [Section 470ee, paragraph (c)] prohibits "Trafficking in interstate or foreign commerce in archaeological resources the excavation, removal, sale, purchase, exchange, transportation or receipt of which was wrongful under State or local law."

The suspicion that Melnikas had reason to know the pages were stolen stemmed from his own specialty and his privileged access to the Vatican's rare books and manuscripts. Anthony Melnikas, now in his late 60's, had used the Vatican Library for some thirty years, and the Vatican had published his book on illustrated Gratian manuscripts. Gratian was a medieval monk whose compilation of canon (church) law remained standard for centuries. In 1987, Melnikas called the Petrarch volume from the shelves. He was so trusted at the Vatican that he was permitted to pursue his studies there during the August holidays when the Library is closed to other readers.

The Customs investigation fell to Special Agent Mark Beauchamp. After a visit to Professor Melnikas at home produced a third page, the investigators went on to interview many pertinent individuals, some of them in Rome.

Additional charges were brought against Melnikas in May 1996. These revolve around pages in his possession that were taken from Cathedral libraries in the Spanish cities of Toledo and Tortosa as long ago as 1965. According to the press release from the U. S. Attorney's office in Columbus, the identification of these pages of medieval legal texts were made with the assistance of Susan L'Engle, formerly with the Pierpont Morgan Library in New York.

Constance Lowenthal

Stolen Torso Returned to Italy

Ruling Is the First Under the Cultural Property Implementation Act

A first century A.D. Roman marble torso of Artemis will be going home to Naples, Italy eight years after its theft. On July 5, United States District Judge Shira A. Scheindlin assured the sculpture's return by issuing the first forfeiture order under the Convention on Cultural Property Implementation Act in the Southern District of New York.

The Convention was adopted in 1970 by UNESCO in response to concerns that the growing demand for cultural objects in the art market is exacerbating the pillaging of significant archaeological and ethnological materials around the world. The Convention promotes international cooperation in limiting the global market for looted and stolen art and artifacts. This case is a good example of the success which can be achieved when parties to the Convention work together

How did this little marble torso of Artemis become the defendant-in-rem in a proceeding in Manhattan federal district Court? The complaint filed by U.S. Attorney Mary Jo White and Assistant U.S. Attorney Evan T. Barr outlines her travels. The marble torso was stolen from the Maria Immacolata religious convent in Pozzuoli (near Naples), Italy in the Spring of 1988. At some later date the marble torso was illicitly exported from Italy and sold, probably by an individual trafficking in stolen art and archaeological artifacts.

The torso was eventually purchased by Robin Symes Limited, a London antiquities dealer, who sold it to Richard L. Feigen & Co., a New York dealer in paintings, in 1990 for approximately $130,000. In January of 1991, Feigen imported the marble torso through U.S. Customs at JFK International Airport. (Authorities are unsure how many times the torso changed hands before its acquisition by Mr. Symes, but neither he nor Mr. Feigen are suspected of being aware that the marble torso was stolen.)

In the Spring of 1995, Mr. Feigen consigned the torso to Sotheby's New York for auction in its June 1, 1995 sale of Antiquities and Islamic Art. The torso was published in Sotheby's auction catalogue with an estimate of $60,000 to $90,000. According to the catalogue, the torso stands 3 1/2 feet, weighs 400 pounds, and was created by an unknown sculptor during the first century A.D. as a copy of a Greek original from the fourth century B.C. However, the marble torso failed to attract a bid, and it has remained in Sotheby's custody until this proceeding.

It was the publication in Sotheby's auction catalogue in 1995 which attracted the attention of Italian Government officials. The theft had been reported to the Italian Government in April of 1988 and statements made by Assistant U.S. Attorney Evan T. Barr indicate that the Italians had indeed been searching for the marble Artemis for years. They immediately recognized the statue.

The Public Prosecutor's Office, Court of Rome, filed a formal request with the United States government in October 1995, asking for assistance in locating and seizing the Roman marble torso. This was the first time such a request has been made in the Southern District of New York. With investigatory help from the United States Customs Service, a complaint was filed by the United States on April 19, 1996 outlining the "probable cause for forfeiture" and stating a "claim for forfeiture" of the statue to the United States government under a section of the Convention of Cultural Property and Implementation Act.

The relevant section cited in Judge Scheindlin's court order is 19 U.S.C. 2609 (a) which provides in part that:

> Any designated archaeological or ethnological material or article of cultural property, as the case may be, which is imported into the United States in violation of section 2606 of this title or section 2607 of this title shall be subject to seizure and forfeiture.

Section 2607 states:

> No article of cultural property documented as appertaining to the inventory of a museum or religious or secular public monument or similar institution in any State Party which is stolen from such institution after the effective date of this chapter, or after the date of entry into force of the Convention for the State Party, whichever date is later, may be imported into the United States.

Plaintiff United States asked that the Court decree forfeiture of the marble torso to the United States for disposition according to law. By court order on August 5, 1996, Judge Scheindlin granted plaintiff's request, and the torso will be offered for return to Italy under the terms of the Convention on Cultural Property and Implementation Act.

This ruling demonstrates that any person who possesses property found to be protected by such an agreement under the Convention could be ordered to return it, no questions asked, even if the possessor is a good faith purchaser. By court order, all persons having an interest in the property at issue who wish to oppose the forfeiture must appear before the court and demonstrate cause why the forfeiture should not be decreed. In this case, the *New York Times* quoted Mr. Feigen as saying he was "not pleased" by the revelation that his torso was stolen cultural property, but he was reportedly cooperative with authorities during the investigation which resulted in the forfeiture order.

Thus, it is not clear after this first case what, if any, demonstrations of interest by an independent party will be held significant enough to outweigh the terms of agreements under the Convention. Perhaps the

case would have been determined differently if the convent had not reported the theft in a timely manner and if the Italian government had not been actively searching for, and jumped at the first chance to retrieve, the property. Such a scenario would present diligence issues similar to those in other art theft cases. (IFAR Executive Director Constance Lowenthal noted that the Italian Government failed to record this theft with the Art Loss Register, a step which might have expedited recovery of the marble torso.)

Again though, what would happen in such a case under the Convention is pure speculation. We do know that this recent New York proceeding is a significant first case, a good demonstration of the value of the Convention's work, and an example of successful international cooperation.

In addition to this breakthrough on American soil, Italian authorities may be well on the way to settling this case of cultural pillaging for good. According to a *New York Times* article on the case, Italian authorities have charged a suspect with the theft of the torso as well as other cultural property. Under Italian law, the theft is punishable by a maximum prison sentence of eight years and a fine of up to 20 million lire.

Anne C. Cockburn
Joseph Solomon Intern
Columbia University School of Law

Peruvian Antiquities Seized as Sipan Artifacts

Two of the items seized as Sipan artifacts. (Photo by Derek L. Farthing. Courtesy: U.S. Customs Service.)

The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property has been the focus in another recent U.S. case, this one involving the Cultural Property Implementation Act of 1990 and several precious Pre-Columbian ornaments.

The United States and Canada are the only major art importing countries to implement the Convention, and under the Cultural Property Act the U.S. is able to impose import restrictions on archaeological and ethnological material which has been demonstrated by its country of origin to be at risk of illegal exportation. A country asking for United States assistance must also show that the artifacts they seek to protect are of such import that their loss would jeopardize the preservation of the nation's cultural history.

The Peruvian Government applied for U.S. assistance in curtailing the extensive looting and illicit trafficking of artifacts from the country, specifically artifacts stolen from the recently discovered royal tombs located in the northern region of Sipan. These tombs seem to have been especially hard-hit by pillagers. The U.S. accepted this proposal and as a result, effective May 7, 1990, specified artifacts from the Sipan region of Peru are only allowed entry into the U.S. if they are accompanied by an official export permit. Under the Cultural Property Act, the U.S. Customs Service requires that importers provide proof that objects protected by agreements are being legally exported from their country of origin. In this case, all objects leaving Peru which are from or relating to any items from the Sipan region must be accompanied by official documentation from the Government of Peru signifying that exportation has been approved.

On November 15, 1994, Sotheby's held an auction of Pre-Columbian Art. Included in the exhibition catalogue were two pieces - a gold head bead with an estimate of $4,000 to $6,000, and a gold and turquoise necklace with an estimate of $5,000 to $7,000. Both were published as "Late Chavin"

ornaments and were estimated to have been created in 700-400 B.C. These pieces were believed to be made by Pre-Inca cultures of ancient Peru, and apparently are just the type of cultural property which is protected under the Cultural Property Act. (In addition to these two items, a second gold and turquoise necklace dating from 300-100 B.C. was at issue in this case.)

Officials of the Peruvian Government identified the objects as being taken from the Sipan region and therefore falling under the specific ban of the Cultural Property Act. Under the Act, the United States Customs Service is the designated law enforcement agency responsible for handling such cases. The first step is to substantiate that the items in question are of the type specifically protected by the ban agreement. Even if the items are ancient Peruvian, if they are not from or relating to the Sipan region, they cannot legally be reclaimed under this section of the Cultural Property Act. Sotheby's told IFAR that "There is no evidence directly linking any of these three pieces to the specific early Moche site of Sipan. Stacy Goodman, Sotheby's Pre-Columbian specialist, as well as scholars in the Peruvian metallurgy field consulted by both U.S. Customs and Sotheby's, agree that these pieces could have come from any one of the numerous early Moche sites other than Sipan, which is the only protected early Moche site in Peru."

Bonnie Goldblatt, a Special Agent with the U.S. Customs Service, was in charge of the Sipan case. After identification, the next step towards recovery of protected objects is obtaining a seizure warrant from a magistrate or judge. Bonnie Goldblatt noted that under the Act the Customs Service has "very broad seizure authority" over any objects imported in violation of the Act.

When an object is seized, the possessor does have a chance to protest. In this case, both Sotheby's and the consignor of the gold ornaments (whose identity is protected by Grand Jury proceedings) did have an opportunity to petition to get the objects back, but neither party did so. The modest values were a decisive factor, Sotheby's said, in the consignor's decision to relinquish the property. S.A. Goldblatt noted that Sotheby's was "very cooperative" and further commented that she has found that in most cases, "often people who innocently acquire such objects" are "not interested anymore" when they find that they are stolen cultural property.

How the pieces entered the U.S. is disputed. In a press release on the case, U.S. Customs speculated that the pieces could have been imported with false documentation. These specific pieces are small enough to have been hidden in luggage or in a pocket. In any case, catching smugglers before they can introduce their booty into commerce is an important key to curtailing illegal importation of cultural objects into the United States. Rena Moulopoulos of Sotheby's Legal Department told IFAR that Sotheby's provided U.S. Customs with import documentation for two of the three pieces and that their consignor had "signed an agreement representing that the third piece was not subject to any customs claims."

Recovery can be expedited by the efforts of the countries who know their cultural treasures may be at risk. S.A. Goldblatt told IFAR that "a lot of the embassies [of at-risk countries] look through the [auction] catalogues all the time" for objects they believe may have been illegally imported. Ms. Moulopoulos confirmed that Sotheby's sends sales catalogues to Peruvian and other relevant governments "well in advance of auctions."

On May 20, Special Agents of the U.S. Customs Service in New York returned the pieces to the Government of Peru. Officials believe that these culturally important pieces are the first to be seized and returned to their country of origin under the Cultural Property Implementation Act.

The United States Information Agency is the home of the Advisory Committee which reviews requests of state parties. The U.S.I.A. stresses that the "international framework of cooperation" is essential for attaining the goals of reducing the trafficking of stolen cultural property. The government of Peru, Sotheby's Auction House and U.S. Customs all coordinated efforts to ensure that these pieces will be returned to their country of origin. *Anne C. Cockburn*

Stolen Art Found in Lawyer's Home

Dartmouth's Piranesi etching recovered July 26.

At least three works reported as stolen in the May issue of *IFARreports* were recovered from the Londonderry home of a New Hampshire assistant attorney general on July 26. Dartmouth College confirmed that police seized the following paintings from the residence of William McCallum: *North Moat, Autumn* by Horace R. Burdick, *Early Spring at Mount Washington* by H.H. Howe, and an 18th-century Italian etching by Giovanni Battista Piranesi. A landscape by George Inness valued at $40,000 and believed to be stolen from St. Paul's School in Concord, New Hampshire was also seized from the premises.

The investigation commenced after the Hanover Police Department received a call from a friend of Valerie Nevel, Mr. McCallum's estranged wife. What began with the friend's suspicions about office equipment in the McCallum household ended in the seizure of Dartmouth's art as well as 170 other fine and decorative art objects. Although the individual value of many of the items is very low, the entire group is estimated to be worth more than $100,000. So far, Mr. McCallum is the only suspect, but whether he acted alone is still unclear, according to Rockingham County Attorney William R. Hart, Jr. who is in charge of the investigation. The ALR will help New Hampshire authorities identify the works whose ownership is still uncertain.

William McCallum is charged with receiving stolen property in his town of Londonderry and in Hanover, where the Dartmouth campus is

Still Missing

located, with theft. He is free on $50,000 bail. He was fired from his position by New Hampshire Attorney General Jeffrey Howard the day before his arrest. According to a *New Hampshire Sunday News* article, Mr. McCallum squandered a promising career, having clerked for David Souter's successor on the New Hampshire Supreme Court before he was hired by the state attorney general's office in 1991. McCallum attended Boston College Law School after graduating from Yale University.

Suzanne Gandell, associate director of the Hood Museum of Art at Dartmouth College, said the college was reviewing plans and security procedures for the future, but hoped to continue to make low-value art available to the college community while balancing security concerns. The recovered paintings were taken from the Carpenter Hall wing of Baker Library and all were hanging in public areas. Ms. Nevel confirmed to police that her husband used Baker when she visited her mother, who lives near the campus.

Ms. Gandell said the Hood Museum has never suffered a theft of work from its premises, which are secured. At press time, authorities were still holding the works in Londonderry, and she was not certain when they would be returned.

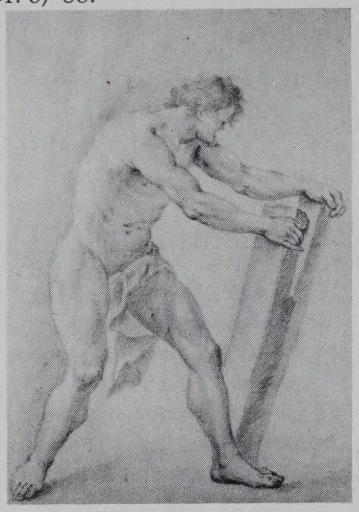
Jennifer Landes

The following item was originally published in *IFARreports*, June 1986:

Prints, Drawings

Italian, 15th Century

434 PIER FRANCESCO Fiorentino, Attr. to (flourished 1470-1500). *Sketch of a Young Man*. Ochre-colored crayon. *86.172.1. Palm Springs, CA. Apr. 6, '86.



434

The following was originally published in *IFARreports*, July/August 1986:

Paintings, Pastels, Mixed Media Works, Watercolors

Spanish, 20th Century

679 PICASSO, Pablo (1881-1973). *Horse and Rider*, 1957. Gouache. 61.0 x 50.8 cm. Signed l/l, dated u/r. *86.172.2. Palm Springs, CA. Apr. 6, '86.

679

The following were originally published in *IFARreports*, February/March 1990:

Sculpture

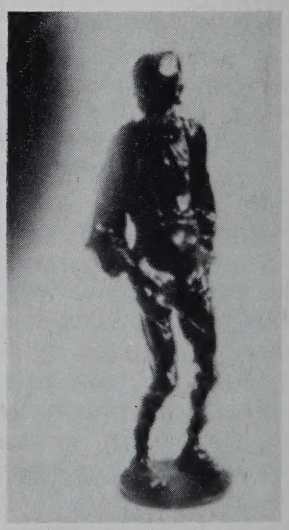
German, 15th Century

286 *John the Baptist and the Virgin Mary Interring Christ*. Stone. Sculpted by a German master from the Rhine region. *90.123.1. Palm Springs, CA. Dec. 31, '89.

286

German, 19th Century

287 NADIRAINER, Johannes. *A Tired Man*. Bronze. Signed: "Joh. Nadirainer;" inscribed on the base: "Molded by H. Schabel, Dengg., Tegernsee." *90.123.2. Palm Springs, CA. Dec. 31, '89.



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Additional Information

German, 20th Century

288 MAKOLIES, Peter (b. 1936). *Judith*. Terracotta. 35.6 x 39.4 cm. Signed. *90.123.3. Palm Springs, CA. Dec. 31, '89.

288

Additional visual information has been provided for the following items, which were published in IFARreports, *May 1996.*

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

301 ARTSCHWAGER, Richard (b. 1924). *Untitled*, 1966. Acrylic on celotex. 111.8 x 82.0 cm. *N96.115.2. New York, NY. Mar. 19, '96.

303 RAUSCHENBERG, Robert (b. 1925). *Raspberry Crime*, 1984. Acrylic on canvas. 129.5 x 317.5 cm. *N96.115.3. New York, NY. Mar. 19, '96.

301

303

Italian, 20th Century

339 CLEMENTE, Francesco (b. 1952). *Oblation*, 1980. Pigment on canvas. 101.6 x 122.0 cm. *N96.115.1. New York, NY. Mar. 19, '96.

339

~ *Owner Sought* ~

VAN DYCK, Anthony, Attr. to (1599-1641). *Portrait of James II of England as a Child*. Oil on canvas. 107.0 x 83.7 cm. Handwritten inscription on stretcher: 8/14096 CK NW - RN -CI IXX - ZTW. Interpol Number: E-40/4-1996

Anyone having information about the owner of this painting should contact the Art Loss Register, 500 Fifth Avenue, Suite 1234, New York, NY 10110. Tel: (212) 391-8791.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Austrian, 19th Century

534 OTTO, Carl (1830-1902). *Landscape.* Oil on canvas. 53.0 x 39.0 cm. Pastoral landscape with trees. Signed: K.O. and inscribed with "TT" in a circle with the letters placed one on top of the other. N96.262.1. Telfs/Tirol, Austria. Jan. 22, '96. Interpol Number: GZ P 949/96

535 *St. Michael.* Oil on canvas. 208.0 x 138.0 cm. Young man with wings and armor subduing a demon who lies beneath him. *N96.269.1. Leopoldstadt, Austria. Feb. 14, '96. Interpol Number: GZ D 794/L/96

Canadian, 20th Century

536 SPECK, Henry Chief. *Beaver.* Watercolor. 41.0 x 61.0 cm. *N96.241.27. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

537 SPECK, Henry Chief. *Raven.* Watercolor. *N96.241.26. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

538 SPECK, Henry Chief. *Swan Dance.* Watercolor. *N96.241.25. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

Czech, 19th Century

539 KUPKA, František (1871-1957). *Untitled,* 1930. Gouache on cardboard. 29.0 x 28.0 cm. Two rhombuses of light blue and dark blue color, framed triangles. Signed at bottom: "Kupka" N96.245.1. Prague, Czech Republic. Apr. 6, '96.

Danish, 19th Century

540 JENSEN, Johan Laurentz (1800-56). *Flowers.* Still life. Oil on canvas. 20.0 x 26.0 cm. On verso: a security tag. *N96.268.2. Vienna, Austria. Dec. 15, '95. Interpol Number: GZII-29089/SB/9

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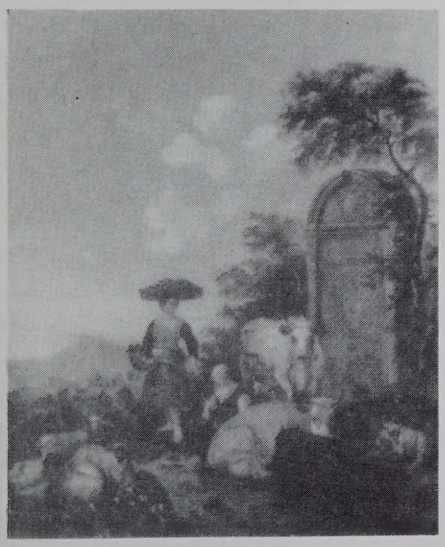

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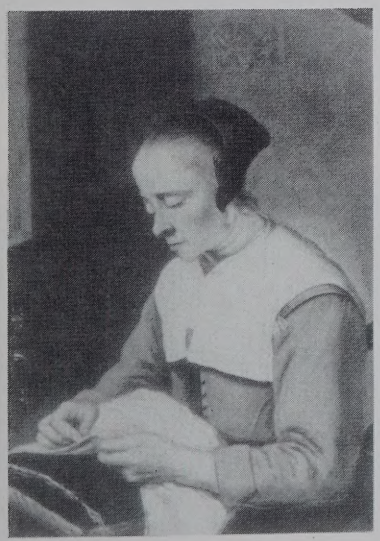

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Dutch, 17th Century

541 DOES (The Elder), Jacob van der (1623-73). *Peasants with Cattle near a Monument in a Southern Landscape.* Oil on panel. 48.0 x 41.0 cm. *N96.263.4. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

542 DOES (The Elder), Jacob van der (1623-73). *Peasants with Cattle at a Monument in a Southern Landscape.* Oil on panel. 49.0 x 41.0 cm. *N96.263.5. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

543 HALS, Reynier Fransz (1627-71). *Seated Woman with Needlework.* Oil on panel. 36.0 x 27.0 cm. *N96.294.1. Haarlem, The Netherlands. Mar. 19, '96. Interpol Number: 34337

544 HOBBEMA, Meindert (1638-1709). *Landscape with River.* Oil on canvas. 44.0 x 63.0 cm.*N96.243.2. Montevideo, Uruguay. Oct. 25, '95. Interpol Number: E-2/1-1996

Dutch, 18th Century

545 Dutch School. *Pastoral Scene.* Oil on canvas. 99.0 x 114.0 cm. Landscape with a woman watching over cows. A large tree dominates the central portion of the composition, and a windmill is placed in the background on the left side. N96.239.2. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

Dutch, 19th Century

546 KOEKKOEK Sr., Hermanus (1815-82). *Seascape.* Oil on canvas. 32.0 x 47.0 cm. Signed. On verso: the text "Linz 3492, 9895 en/of Aussee 5111" *N96.296.1. Berlin, Germany. Mar. 30, '96. Interpol Number: 34223

Dutch, 20th Century

547 APPEL, Karel (b. 1921). *Cat and Fish,* 1953. Watercolor on paper. 80.0 x 40.0 cm. *N96.291.1. Haarlem, The Netherlands. Feb. 22, '96. Interpol Number: 34214

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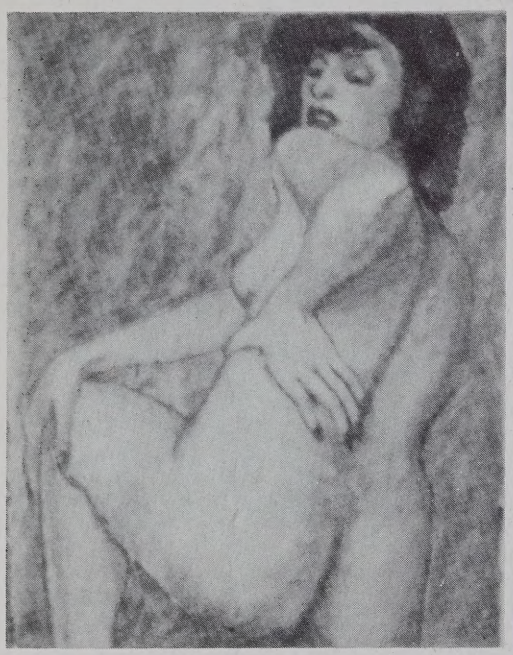

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548 STINDL. *Untitled (Female)*, 1980. Oil? on paper. 60.0 x 80.0 cm. *N96.283.1. Borne, The Netherlands. Nov. 30, '95. Interpol Number: 34211

549 STINDL. *Untitled (Nude Female)*, 1980. Oil? on canvas. 80.0 x 60.0 cm. Signed l/r. Lavender colored background. *N96.283.2. Borne, The Netherlands. Nov. 30, '95. Interpol Number: 34211

English, 19th Century

550 SHALDERS, George (1826-73). *The Bunny Trail*. Oil on canvas. 25.4 x 17.8 cm. Signed l/c: G. Shalders. *N96.302.2. Washington, DC. Apr. 10, '96.

French, 17th Century

551 ALLEGRAIN, Etienne (1644-1736). *Bathers with Eavesdropping Satyr*. Oil on copper, mounted on wood. 23.0 x 29.0 cm. *N96.263.3. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

552 COTELLE (The Younger), Jean (1642-1708). *Rinaldo and Armida*. Oil on canvas. 129.0 x 95.0 cm. *N96.239.1. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

553 DUGHET (Called G. Poussin), Gaspard (1615-75). *Idyllic Landscape*. Oil on canvas. 46.0 x 55.0 cm. On verso: a seal with a coat of arms. *N96.263.2. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

French, 19th Century

554 CHARLET, Nicolas-Toussaint (1792-1845). *Old Sentry near Waterloo*, 1810. Oil on canvas. 42.0 x 50.0 cm. *N96.263.6. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

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555 TROUILLEBERT, Paul Desiré (1829-1900). *Landscape with Bridge over a River*, 1870. Oil on canvas. 39.0 x 56.0 cm. *N96.243.1. Montevideo, Uruguay. Oct. 25, '95. Interpol Number: E-2/1-1996

French, 20th Century

556 DUBUFFET, Jean (1901-85). *Personnage des Legendes*, 1962. Gouache on paper. Signed l/l. 67.0 x 41.5 cm. *N96.250.1. Los Angeles, CA. May 10, '96.

German, 20th Century

557 JAHN, Gustav (1879-1919). *Dolomites and Three Miners*. Oil on canvas. 68.0 x 98.0 cm. Linear depiction of miners digging out rock. Has quality of an etching. Signed l/r: Gust. Jahn. *N96.270.1. Wahrung, Austria. Feb. 16, '96. Interpol Number: GZ D 446/WG/96

Hungarian, 19th Century

558 SZEBELLEDY, M. *Floral Still Life*, 1880. Oil on panel. 30.0 x 24.0 cm. Signed l/r: "Sz.M." *N96.263.7. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

Italian, 16th Century

559 TINTORETTO, Domenico (1560-1635). *St. John the Baptist.* Tempera on wood (poplar veneer). 195.0 x 76.0 cm. N96.238.2. Tarnogrod, Poland. Sep. 9, '94. Interpol Number: E-6/1-1996

560 TINTORETTO, Domenico (1560-1635). *St. John the Evangelist.* Tempera on wood. 195.0 x 76.0 cm. *N96.238.1. Tarnogrod, Poland. Sep. 9, '94. Interpol Number: E-6/1-1996

Italian, 18th Century

561 GUARDI (School of), Francesco. *View From Venice, Sailboats in Lagoon.* Oil on canvas. 15.0 x 19.0 cm. *N96.268.1. Vienna, Austria. Dec. 16, '95. Interpol Number: GZII-29089/SB/9

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Italian, 19th Century

562 BARABINO, Nicolo (1832-91). *Adoration of the Shepherds*. Oil on canvas. 30.0 x 40.0 cm. On verso: a seal with a coat of arms. *N96.263.1. Salzburg, Austria. Mar. 15, '96. Interpol Number: GZII-3/1-UT-132

563 BOSSOLI, Carlo (1815-84). *View of Constantinople*, 1846. Oil on canvas. 40.0 x 56.0 cm. N96.243.4. Montevideo, Uruguay. Oct. 25, '95. Interpol Number: E-2/1-1996

Italian, 20th Century

564 PISIS, Filippo de (1896-1956). *Still Life with Fan*, 1946. Oil on board. 38.0 x 46.0 cm. *N96.240.4. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

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564

Spanish, 20th Century

565 DOMINGUEZ, Oscar (1906-58). *Cosmic Landscape*, 1938. Oil on canvas. 49.5 x 64.0 cm. *N96.240.6. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

566 DOMINGUEZ, Oscar (1906-58). *La Maison de mes Reves*, 1954. Oil on canvas. 33.0 x 41.0 cm. Sale stamp on back. *N96.240.12. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

567 DOMINGUEZ, Oscar (1906-58). *Surrealist Couple*. Oil on canvas. Signed l/r. *N96.240.7. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

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568 DOMINGUEZ, Oscar (1906-58). *Surrealist Landscape*, 1934. Oil on canvas. 27.0 x 35.0 cm. Signed l/r. *N96.240.5. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

569 DOMINGUEZ, Oscar (1906-58). *Surrealist Landscape*, 1954. Drawing, transfer, and paint. Signed l/l. *N96.240.11. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

Photographs

American, 20th Century

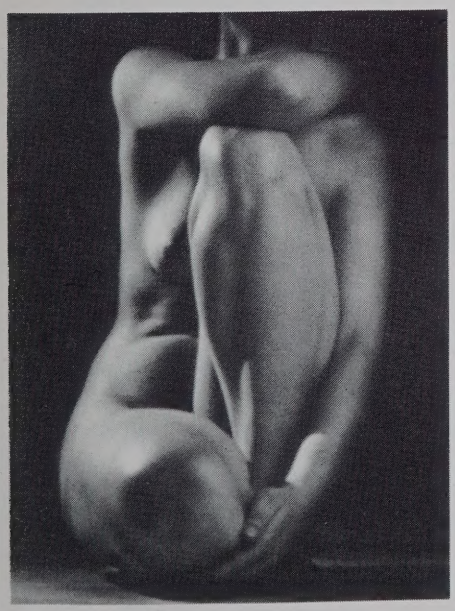
570 BERNHARD, Ruth. *Bemberg Silk Drape, New York*, 1942. Gelatin silver print. 20.6 x 14.9 cm. Signed and dated in pencil on verso. Stamped on verso: © RUTH BERNHARD All Rights Reserved. (This work is copyrighted by R. Bernhard and all rights are reserved.) *N96.305.2. Long Beach, CA. Apr. 16, '96.

570

571 BERNHARD, Ruth. *Chinchilla, New York,* 1942. Gelatin silver print. 17.8 x 20.9 cm. Signed and dated in pencil on verso. Stamped on verso: © RUTH BERNHARD All Rights Reserved. (This work is copyrighted by R. Bernhard and all rights are reserved.) *N96.305.5. Long Beach, CA. Apr. 16, '96.

572 BERNHARD, Ruth. *Classic Torso,* 1952. Gelatin silver print. 24.8 x 19.1 cm. Signed and dated in pencil on verso. Stamped on verso: © RUTH BERNHARD All Rights Reserved. (This work is copyrighted by R. Bernhard and all rights are reserved.) *N96.305.1. Long Beach, CA. Apr. 16, '96.

571



572

573 BERNHARD, Ruth. *Evening Fashion, New York,* 1942. Gelatin silver print. 23.5 x 18.1 cm. Signed and dated in pencil on verso. Stamped on verso: © RUTH BERNHARD All Rights Reserved. (This work is copyrighted by R. Bernhard and all rights are reserved.) *N96.305.4. Long Beach, CA. Apr. 16, '96.

574 BERNHARD, Ruth. *Wet Silk, Hollywood, CA,* 1938. Gelatin silver print. 24.4 x 17.1 cm. Signed and dated in pencil on verso. Stamped on verso: © RUTH BERNHARD All Rights Reserved. (This work is copyrighted by R. Bernhard and all rights are reserved.) *N96.305.3. Long Beach, CA. Apr. 16, '96.

573

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Prints, Drawings

Austrian, 19th Century

575 DARNAUT, Hugo (1851-1937). *Untitled,* 1889. Charcoal on paper. Signed l/r. 152.4 x 213.4 cm. *N96.311.1. Glenview, IL. Sep. 1, '93.

Austrian, 20th Century

576 SCHATZ, Otto Rudel (1901-61). *Kneeling Nude,* 1911. Mixed media on paper. 48.0 x 32.0 cm. Signed on front: "S. 1911"; on verso: "Studie eines Frauenaktes: (19) 24 O R S" *N96.261.1. Simmering, Austria. Oct. 19, '95. Interpol Number: GZ D 3255/SG/95

575

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Canadian, 20th Century

577 VICKERS, Roy Henry. *September Smoke*. Silk screen print. Artist proof (AP): III / V. N96.241.28. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

578 WALTER, Harris. *Celebration of Life*. Silk screen print. Edition no.: 161/200. N96.241.29. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

Colombian, 18th Century

579 *Juan Francisco Berbeo*. Engraving. 24.0 x 19.0 cm. *N96.312.1. Bogata, Colombia. Jul. 12, '80. Interpol Number: E-32/3-1996

French, 18th Century

580 PARROCEL, Joseph-François (1704-81). *Thalia and Euterpe*. India and brown ink and colorwash. 28.0 x 19.0 cm. Signed: l/l. *N96.240.1. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

German, 19th Century

581 HABERMANN, Hugo von (1849-1929). *Portrait of a Woman*, 1913. Pastel on cardboard. 70.0 x 50.0 cm. Signed c/r. *N96.243.3. Montevideo, Uruguay. Oct. 25, '95. Interpol Number: E-2/1-1996

580

Italian, 16th Century

582 PALMA (or MORMANNO), Giovanni (b. 1495). *St. Francis of Assisi*. Ink with brown colorwash on paper. 19.5 x 26.0 cm. With handwritten notes by the artist on either side of the figures. *N96.240.2. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

Italian, 18th Century

583 TIEPOLO, Giovanni Battista (1696-1770). *Assumption of the Virgin*. Ink, colorwash, and pencil on paper. 19.8 x 15.3 cm. *N96.240.3. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

Spanish, 20th Century

584 DOMINGUEZ, Oscar (1906-58). *Bull and Bullfighter*, 1951. Lithograph with gouache and paint. 37.0 x 46.5 cm. Signed l/l. *N96.240.10. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

581

582

585 DOMINGUEZ, Oscar (1906-58). *Le Plus Clair du Temps*, 1943. Drawing on paper. 23.5 x 16.5 cm. Signed and dated l/r. *N96.240.9. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

586 DOMINGUEZ, Oscar (1906-58). *Surrealist Landscape*, 1937. Transfer, gouache, India ink. Signed l/r. 10.9 x 23.9 cm. *N96.240.8. Paris, France. Oct. 16, '95. Interpol Number: E-18/2-1996

Sculpture

Austrian, Century Unknown

587 VIEHAUSER, Josef. *Peasant with Child*. Carved wood. Ht. 250.0 cm. *N96.264.1. Bad Hofgastein, Austria. Jan. 7, '96. Interpol Number: GZ P 122/96

583

584

Canadian, 20th Century

588 DAVIDSON, Robert. *Happy Blowhole*. Bronze. 20.0 x 36.0 cm. Depicts the face of a whale. Edition no. 11/12. N96.241.14. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

589 MINAKER-RUS, Gary. *Shark Woman Transforming*. Argillite. *N96.241.15. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

Dutch, 18th Century

590 *Winter*. Ivory. Ht. 19.0 cm. *N96.282.3. Kortrijk, The Netherlands. Nov. 3, '95.Interpol Number : 34291 & 34292 & 34295

589

590

French, 16th Century

591 *St. John the Evangelist*. Wood polychrome. 76.0 x 86.0 x 10.0 cm. Bas relief. *N96.239.3. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

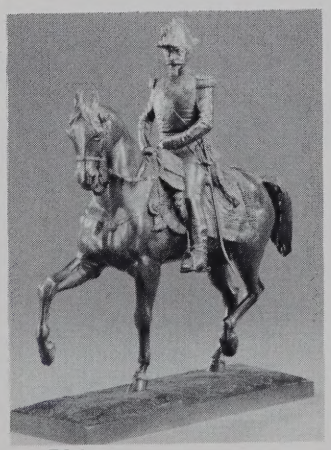
592 *St. Matthew*. Wood polychrome. 76.0 x 86.0 x 10.0 cm. Bas-relief. *N96.239.4. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

French, 19th Century

593 CARRIER-BELLEUSE, Albert-Ernest (1824-87). *Entre deux Amours*. Bronze. Ht. 71.0 cm. *N96.298.1. Los Angeles. Sep. 4, '92. Interpol Number: E-210/11-1992

594 FRÉMIET, Emmanuel (1824-1910). *Napoleon III on Horseback*. Bronze. Ht. 36.2 cm. Inscribed: E. Frémiet. Stamped with the No. 6749. *N96.302.1. Washington, DC. Apr. 10, '96.

592



594

Candlesticks, Candelabra, Lamps

Italian, 19th Century

595 Hanging lamps. Silver with brass chain. 20.0 x 12.0 cm. *N96.315.1. Teggiano, Italy. May 3, '95. Interpol Number: E-31/3-1996

Ceramics, Pottery, Porcelain

English, 17th Century

596 Bowl. Delftware (glazed earthenware). Diam. 40.6 cm. Ht. 10.8 cm. Blue floral design on outer surface. Interior has sprig decoration in center and around upper surface. Accession no. PM 75.181 N96.249.8. Morrisville, PA. Feb. 7, '96.

597 Charger. Delftware (glazed earthenware). Diam. 35.6 cm. *N96.249.6. Morrisville, PA. Feb. 7, '96.

598 Deep plate. Delftware (glazed earthenware). Diam. 30.5 cm. *N96.249.5. Morrisville, PA. Feb. 7, '96.

597

598

Flemish, 18th Century

599 Vase, circa 1700. Delftware (glazed earthenware). Ht. 18.4 cm. Bottle shape with blue floral decoration around body and neck and blue band decoration interspersed throughout. Ginsberg and Levy tag on bottom gives dealer no. 22362. Accession no. PM 75.224. N96.249.7. Morrisville, PA. Feb. 7, '96.

French, Century Unknown

600 Ewer. Ceramic. Ht. 45.0 cm. Ornate vase with handle and spout. On the body a landscape appears to be painted. Dominant colors are yellow and blue. *N96.239.8. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

601

603

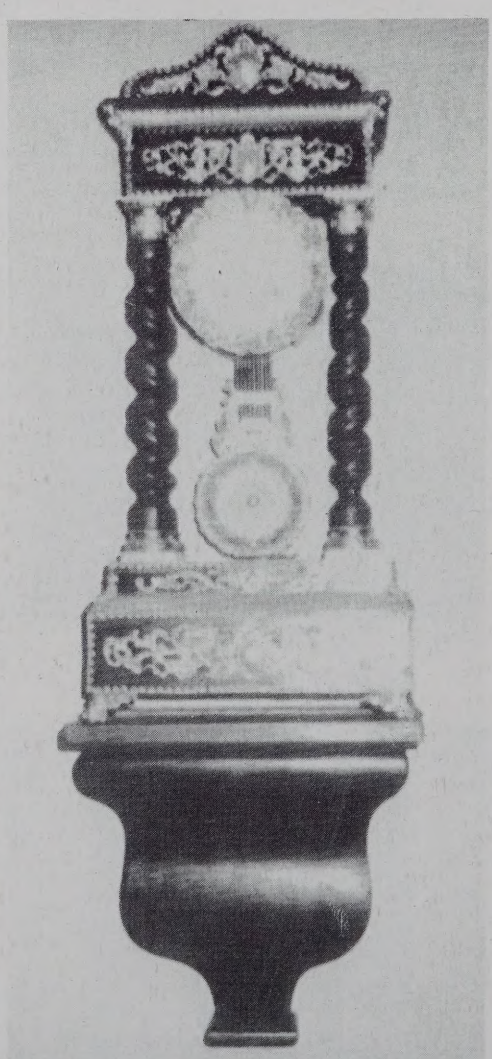
Italian, Century Unknown

601 Vase. Ceramic. Ht. 55.0 cm. Large ovoid vessel with two large monochrome handles and a Tuscan majolica design. The base rests on a stepped foot. *N96.239.7. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

Clocks, Timepieces, Watches

Austrian, 19th Century

602 Mantel clock, circa 1810. Ht. 40.0 cm. In Vienna Biedermeier style, resting on four alabaster pillars with a white face with Roman numerals. *N96.244.1. Salzburg, Austria. Apr. 16, '96.



605

Dutch, 18th Century

603 BRAMER, Gerrit. Table clock, circa 1720. Brass and wood. Moon stages in the arch with the maker's name above in a cartouche and dated above the numeral six. Brass accents in the handle and four knops placed in the corners of the top. Doors open on front and back. *N96.295.1. Loenersloot, The Netherlands. Mar. 19, '96. Interpol Number: N/A

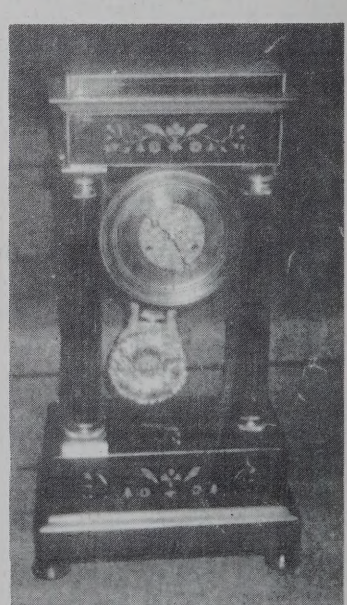
English, 18th Century

604 MOORE, William. Grandfather clock, circa 1800. Mahogany. *N96.286.1. Gasselte, The Netherlands. Jan. 21, '96. Interpol Number: 34229

French, 19th Century

605 Console clock, circa 1850. Ht. 40.0 cm. Gilded ornamentation and spiraling columns with a long pendulum on the exterior with a white face with Roman numerals. *N96.244.2. Salzburg, Austria. Apr. 16, '96.

606 Table-clock, circa 1860. Wood and gilding. Supported by four classically-styled columns with gilt bases and capitals. Top and bottom panels decorated with floral intarsia. *N96.244.3. Salzburg, Austria. Apr. 16, '96.



606

Swiss, 19th Century

607 Table clock, circa 1860. Gilded bronze and enamel. Made in Geneva. The circular white enamel face with Roman numerals within a cast laurel wreath, the ormolu rococo cast with rocaille decoration and various figures, including a figure of Neptune or Poseidon. *N96.253.5. Warren, RI. Mar. 19, '96

Furniture, Accessories

Austrian, 18th Century

608 Chest, 1753. Biedermeier. Wood with paint. 200.0 x 110.0 x 50.0 cm. With two doors with two panels each, all describing the four seasons with a man in different settings. In the rhomboid the year 1753 is marked. On the cabinet sides, two painted green stripes. *N96.272.2. Wortherberg, Austria. Jan. 25, '96. Interpol Number: GZP379/96-SB113

609 Secretary. Wood and glass. *N96.316.1. Prostejov, Czech Republic. Dec. 23, '95. Interpol Number: E-35/4-1995

607

Austrian, 19th Century

610 Marriage chest, 1832. Wood. Ht. 170.0 cm. Two illustrative panels: the top shows a newlywed couple of the 19th century; the bottom panel illustrates a landscape. Inscribed on the case of the cabinet: Jahr 1832. *N96.272.3. Wortherberg, Austria. Jan. 25, '96. Interpol Number: GZP379/96-SB113

Austrian, Century Unknown

611 Tabernacle cabinet. Wood. 230.0 x 135.0 x 65.0 cm. In three sections: the bottom has three large drawers; the top has four small drawers on either side of a hinged-door cabinet; and the middle section acts as surface and also contains two more small storage drawers. Inlaid designs throughout. *N96.272.1. Wortherberg, Austria. Jan. 25, '96. Interpol Number: GZP379/96-SB113

608

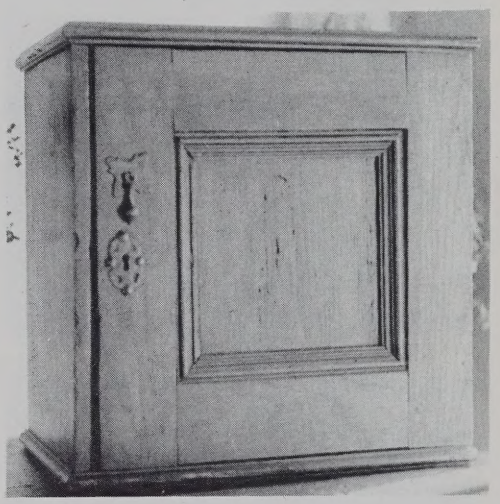
609

English, 17th Century

612 Spice chest, 1690. Oak and beech. 25.4 x 37.5 x 35.6 cm. Square-fronted box with door that opens on the left with a small fob and a keyhole. The front has a square inset with a beveled border. The top and bottom panels are also beveled. *N96.249.3. Morrisville, PA. Feb. 7, '96.

English, 18th Century

613 Dressing glass, 1725. Burl walnut veneer. 11.4 x 48.6 x 22.5 cm. *N96.249.2. Morrisville, PA. Feb. 7, '96.



612

613

English or American, Century Unknown

614 Wig stand. Wood. Ht. 30.5 cm. *N96.249.9. Morrisville, PA. Feb. 7, '96.

French, 17th Century

615 Three armchairs. Wood. Flat backs surmounted by two pairs of gilded palmate leaves. Arms in the shape of paws and upholstered with a brocade with a central pine cone in the chair back. *N96.239.5. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

French, 18th Century

616 Louis XIV Boulle marquetry desk. Fruit wood veneers and bronze. *N96.299.1. Puginier, Aude, France. Nov. 20, '95. Interpol Number: E-33/3-1996

614

615

617 Marquetry commode. Wood and marble. *N96.299.2. Puginier, Aude, France. Nov. 20, '95. Interpol Number: E-33/3-1996

Italian, 18th Century

618 Venetian School. Console. Limewood. 89.0 x 140.0 x 47.0 cm. Black and gilded; carved with a central female figure whose arms appear to support the top. On either side of her, large and full foliate forms also add support and end in scrolls at the base, which is supported by four round feet. *N96.239.6. Biot, Alpes-Maritimes, France. Oct. 10, '95. Interpol Number: E-5/1-1996

617

618

Jewelry

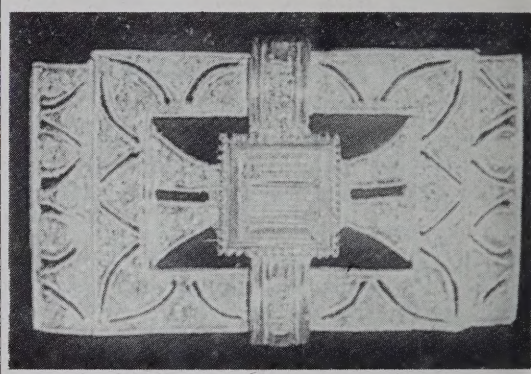
French, 20th Century

619 Brooch. Art Deco. Platinum and diamonds. *N96.288.1. Amsterdam, The Netherlands. Feb. 2, '96. Interpol Number: 34230

Liturgical Objects

Austrian, 19th Century

620 Crucifix, circa 1800. Wood and polychrome. 70.0 x 30.0 x 45.0 cm. *N96.265.1. Steyr, Austria. Mar. 4, '96. Interpol Number: GZ II-13/76/96



619

620

Dutch, 17th Century

621 Communion cup, 1683. Silver. Ht. 16.5 cm. Inscribed in the middle of an oakleaf wreath: "DREMP" and "1683". With a floral motif on the top edge. Other marks include a crowned shield for the town. *N96.290.4. Doetinchem, The Netherlands. Feb. 17, '96. Interpol Number: 34213

Dutch, 18th Century

622 COOLHAAS, Jan van Berend. Communion plate, 1721. Silver. Diam. 30.0 cm. Ht. 1.3 cm. With slightly scalloped edge raised 1.3 cm high. Marked in upper edge: Stadskeur Zutphe (cross in an oval); "3S" for year 1721; the master stroke of Jan of Berend Coolhaas. Inscribed on the plate: "DREMPT/anno 1724". *N96.290.2. Doetinchem, The Netherlands. Feb. 17, '96. Interpol Number: 34213

623 Communion pitcher, 1790. Tin. 27.0 x 12.0 cm. Pear-shaped body; triangular and bent spout. Handle has knobs. Attached lid has inscription: "1790/C:SIMKE" the mark of C.Sinke, a metalsmith from Dubbe. *N96.290.1. Doetinchem, The Netherlands. Feb. 17, '96. Interpol Number: 34213

621

624

624 WOLTERS, Hendrik Jurrien. Communion cup, 1770. Silver. Ht. 16.3 cm. In the center of an oakleaf wreath, the inscription: "DREMPT" and "1774". Along the top edge, an engraved motif of flowers. Other marks include a cross inside an oval for the Stadkeur van Zutphen, 5V for the year 1770; and the master stroke HIW for the maker. *N96.290.3. Doetinchem, The Netherlands. Feb. 17, '96. Interpol Number: 34213

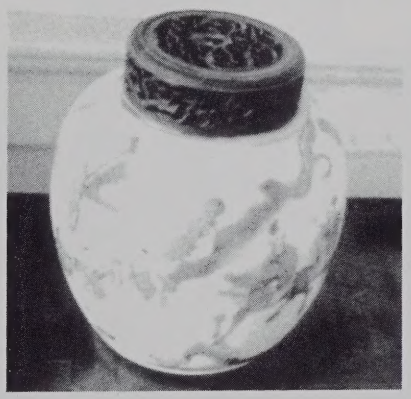
Objects of Art

Century Unknown

625 Carved lid for an Urn. Teakwood. *N96.249.10. Morrisville, PA. Feb. 7, '96.

Dutch, 17th Century

626 Tankard. Pewter and Delft earthenware. Diam. 13.3 cm. Ht. 25.4 cm. *N96.249.4. Morrisville, PA. Feb. 7, '96.



625

626

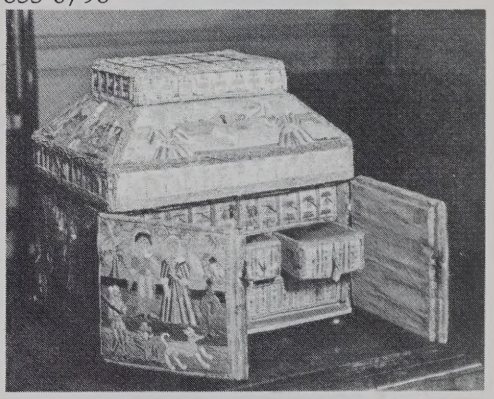
English, 17th Century

627 Jewelry casket, 1650. Wood and cloth with stitching. 35.6 x 26.0 x 34.6 cm. Multi-compartment with lid and doors that open to reveal drawers. Figures in landscapes on the front and sides are embroidered with silk satin stitch, metallic braid, and sequin and glass detail. *N96.249.1. Morrisville, PA. Feb. 7, '96.

Rugs, Carpets

20th Century

628 Kilim, circa 1940. Wool? 180.0 x 120.0 cm. Used as a wall hanging. *N96.267.1. Ottakring, Austria. Mar. 11, '96. Interpol Number: GZ D 853-0/96



627

628

Silver

Austrian, 19th Century

629 Condiment bowl. Silver. Commemorates the "Alt-Wiener Amtszeichen und Amtspunze 1867 - 1872." (The Old Vienna Telephone and Telegraph). Weight 58 g. *N96.271.1. Vienna, Austria. Dec. 16, '95. Interpol Number: GZII-29089/SB/9

630 Sugar caster, 1856. Silver. Ht. 14.0 cm. Inscribed: "Wien 1856". Pierced at top on wide low, circular foot. Two tiers meet in central band at widest point. Body has gentle, undulating curves. *N96.271.2. Vienna, Austria. Dec. 16, '95. Interpol Number: GZII-29089/SB/9

630

631

Tapestries, Textiles

Flemish, 17th Century

631 *Abraham and Lot*. Wool and silk. 264.0 x 313.0 cm. Depicting the Biblical story of Abraham and Lot as they separate their peoples. *N96.303.2. New York, NY. Jun. 5, '96.

632 *Rebecca Becomes the Wife of Isaac*. Wool and silk. 320.0 x 265.0 cm. *N96.303.3. New York, NY. Jun. 5, '96.

633 Verdure tapestry. Wool and silk. 124.0 x 163.0 cm. Depicting a long-legged bird (a crane?) in a landscape, with a flowering plant at lower right, building in the background with bushes in the center middleground; the wide border with a design of foliage, shells and scrolls in blue, gold, and ecru on a dark ground. *N96.303.1. New York, NY. Jun. 5, '96.

632

633

634 Verdure tapestry. Wool and silk. 312.0 x 302.0 cm. An elaborate landscape filled with foliage, a pair of birds standing in the foregroud facing each other, and a bird perched on a rock at center right; a stream in the center; all within an elaborate wide border with a scroll cartouche on each side with a small landscape surrounded by fruit and flowers. *N96.303.6. New York, NY. Jun. 5, '96.

Flemish, 18th Century

635 *A Falconer*. Wool and silk. 153.0 x 196.0 cm. Wearing a hat with a red plume and a red jacket, mounted on a brown horse with a falcon on his right wrist; a woman crouches to his left with a small dog beside her, and a man restraining two dogs in the lower left. All within a landscape of rich green foliage, with an urn on a pedestal at left with a flowering hollyhock bush in front of it. *N96.303.4. New York, NY. Jun. 5, '96.

634

635

Antiquities

French, 18th Century

636 AUBUSSON MANUFACTURY. Verdure tapestry, 1760. Wool and silk. 260.0 x 215.0 cm. Based on a painting by Oudry. A red and blue parrot perched in a tree at left observing a long-legged bird (a crane?) about to take flight at right. Set within an elaborate landscape with a castle or building in the background. Within a border with a design of stylized shells. *N96.303.5. New York, NY. Jun. 5, '96.

Thai, Century Unknown

637 Embroidery. Silk. 90.0 x 65.0 cm. Elephant set in plain background decorated with flowers. Fabric is framed under glass. *N96.260.1. Alsergrund, Austria. Jul. 22, '95. Interpol Number: GZ D 764/A/96

636

638

Ceramics, Pottery, Porcelain

Greek, 5th Century, BC

638 Amikos (Studio of). Pottery fragment, 425. Terracotta. 12.0 x 10.0 cm. *N96.242.1. Montevideo, Uruguay. Sep. 1, '94. Interpol Number: E-3/1-1995

639 Amikos (Studio of). Pottery fragment, 425. Terracotta. 15.0 x 10.0 cm. *N96.242.2. Montevideo, Uruguay. Sep. 1, '94. Interpol Number: E-3/1-1995

Pre-columbian, 4th Century

640 *Veracruz Seated Figure of a Youth*, circa 300 A.D.. Ceramic. 39.4 x 26.0 cm. *N96.310.1. Tucson, AZ. Jun. 16, '96.

639

640

Pre-columbian, 5th Century

641 Pot. Mochica. 40.0 x 21.0 cm. *N96.236.1. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

642 Pot. Mochica. 30.0 x 23.0 cm. *N96.236.2. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

643 Pot. Mochica. 30.0 x 13.0 cm. *N96.236.3. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

641

642

643

644 Stirrup pot. Mazca. 17.0 x 15.0 cm. *N96.236.4. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

645 Stirrup pot. Mazca. 19.0 x 16.0 cm. *N96.236.5. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

646 Stirrup pot. Mazca. Frog motif. 20.0 x 15.0 cm. *N96.236.6. Padborg, Denmark. Jun. 26, '95. Interpol Number: E-167/11-1995

Sculpture

Byzantine, 7th Century

647 Frieze. Marble. 20.0 x 126.0 cm. Frieze with animals resembling horses. Broken in two pieces: one is 73 cm and one is 53 cm long. *N96.313.1. Gokceyayla Village, Turkey. Dec. 9, '95. Interpol Number: E-39/4-1996

644

645

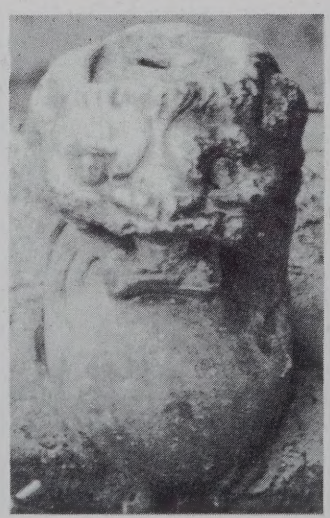
Greek, Century Unknown

648 *Head of a lion*. Marble. 20.0 x 20.0 cm. *N96.300.1. Pythagorio, Greece. Jan. 16, '95. Interpol Number: E-36/4-1996

Roman, Century Unknown

649 *Mercury*. Bronze. Ht. 15.5 cm. God stands on a small pedestal dressed in a long tunic with a winged helmet. In his left hand he holds a caduceus and in his right hand he holds a pouch. N96.248.1. Soragna, Parma, Emilia Romagna, Italy. Apr. 28, '96.

646



648

Implements

Canadian, 20th Century

650 MINAKER-RUS, Gary. Plate. Argillite. *N96.241.24. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

651 PETERS Jr., Joe. Bowl with ladle. Wood and copper. N96.241.22. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

652 ROSSO, Larry. U-bent bowl. Wood. N96.241.23. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

Miscellaneous Articles

Canadian, 20th Century

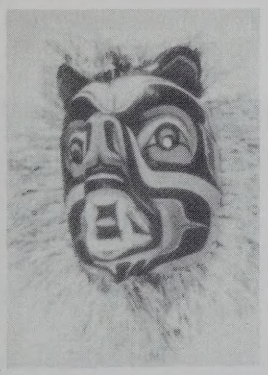
653 BRUCE, Stephen.Yagis mask. Wood. N96.241.6. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

650

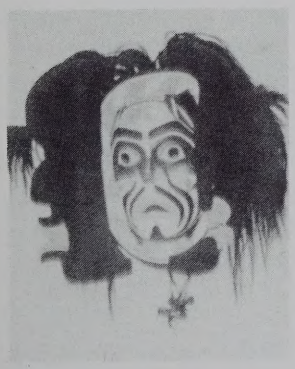
654 DAWSON, Anthony. Bear mask. Wood. *N96.241.9. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

655 DICK, Beau.Tsonoquis transformation mask. Wood. *N96.241.4. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

656 DICK, Beau. Westcoast Pugwis mask. Wood. N96.241.5. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995



654



655

657

657 HUNT, Stan. Hawk man rattle. Mixed. *N96.241.12. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

658 HUNT, Stan. Pugwis mask. Wood. *N96.241.8. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

659 HUNT, Stan. Raven Rattle. Wood and abalone. *N96.241.13. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

660 ISAAC, Eugene. Komokwa with seagull. Wood. *N96.241.7. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

658

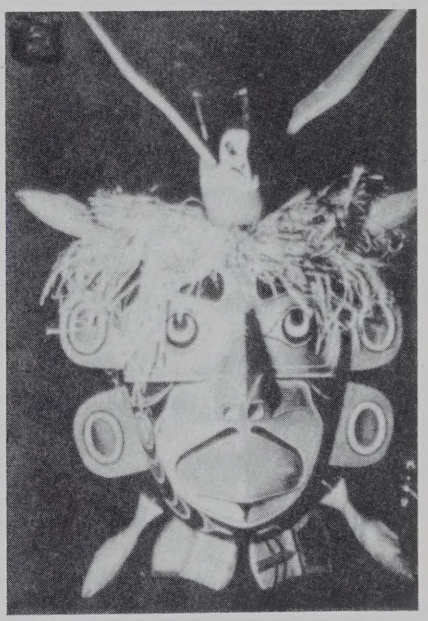
659

661 PETERS Jr., Joe. Bookwus mask. Wood. N96.241.10. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

662 PETERS Jr., Joe. Bumble bee mask. Wood. N96.241.11. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

663 SPECK Jr., Henry. *Crooked Beak mask*. Wood. *N96.241.1. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

664 SPECK Jr., Henry. Hok-Hokw mask. Wood. *N96.241.2. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995



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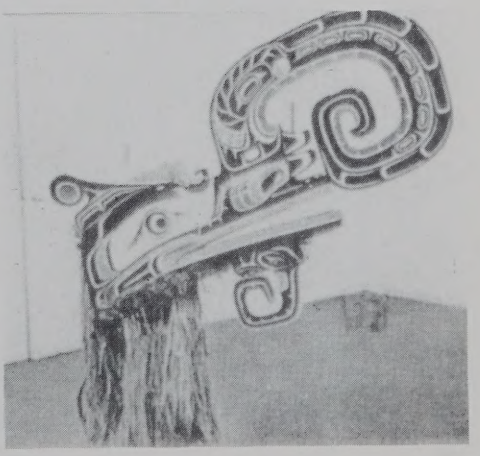


663

665 WAYNE, Alfred. Yemus with eagle mask. Wood. *N96.241.3. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

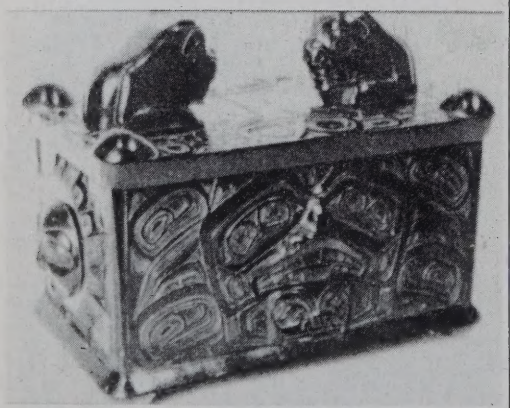
Sculpture

Canadian, 20th Century

666 ADKINS, Richard. *Bear Mother/Hawk Man Box*. Argillite. *N96.241.20. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

667 CAMPBELL, Lyle. *Ya-Ehyt Sghana, High Class Killer Whale*. Wood. N96.241.19. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

665



666

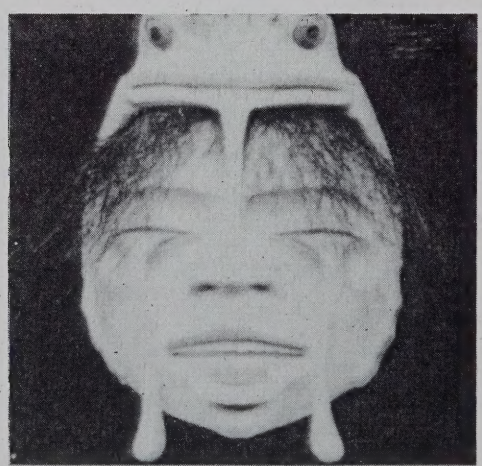
668 DAVIS, Fred. *Su'San the Strong Man*. Wood, abalone, and argillite.*N96.241.17. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

669 DAVIS, Fred. *Survival*. Wood with abalone inlay. N96.241.16. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

670 DAVIS, Fred. *Volcano Woman*. Wood, turquoise, and argillite. 8.0 x 5.0 cm. *N96.241.18. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

671 SUMNER, Richard. *Hummingbird Box*. Argillite. N96.241.21. Vancouver, B. C., Canada. Aug. 18, '95. Interpol Number: E-178/11-1995

668



670

Ceramics

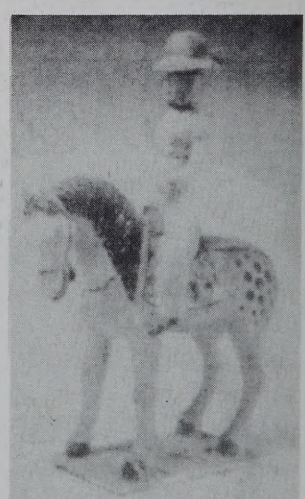
Chinese, 6th Century

672 T'ang horse and rider. Sand colored terracotta. Ht. 38.0 cm. *N96.282.2. Kortrijk, The Netherlands. Nov. 3, '95. Interpol Number: 34291 & 34292 & 34295

Chinese, 7th Century

673 T'ang horse and rider. Glazed terracotta. Ht. 29.5 cm. *N96.282.1. Kortrijk, The Netherlands. Nov. 3, '95. Interpol Number: 34291 & 34292 & 34295

672



673

Miscellaneous

Chinese, 17th Century

674 Harlequin, 1661. Porcelain. Ht. 25.4 cm. Famille Verte. *N96.252.1. New York, NY. May 16, '96.

Ivories

Chinese, 19th Century

675 Emperor and empress. Ivory. Ht. 26.7 cm. Late 19th century. *N96.253.3. Warren, RI. Mar. 19, '96.

676 Urn. Ivory. Diam. 31.8 cm. Ht. 30.5 cm. Covered urn, the cover with a carved foo dog finial with four carved dog faces, each holding an ivory ring in its mouth; the body decorated with an overall design of writhing dragons. *N96.253.4. Warren, RI. Mar. 19, '96.

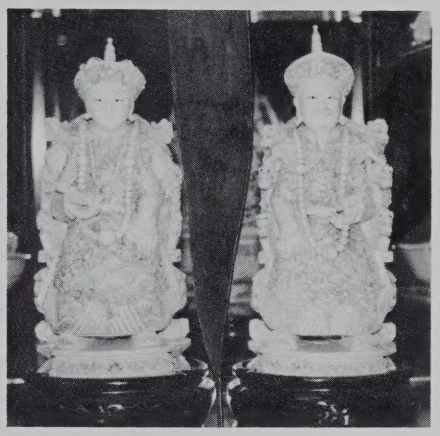
Metals

Chinese, 15th Century

677 Bed warmer, 1426. Bronze. Ming Dynasty. *N96.253.2. Warren, RI. Mar. 19, '96.

674

678 Cloisonné bronze bell and stand. Bronze, cloisonné and wood. 40.6 x 26.7 cm. Ming Dynasty. Dimensions of the stand: 78.7 cm. x 49.5 cm. The bell with an elaborate design in blue, yellow, white, red, and turquoise enamel; the upper portion of the bell a deity (a bodhisattva?), the lower portion with the head of a demon or monster. *N96.253.1. Warren, RI. Mar. 19, '96.



675

676

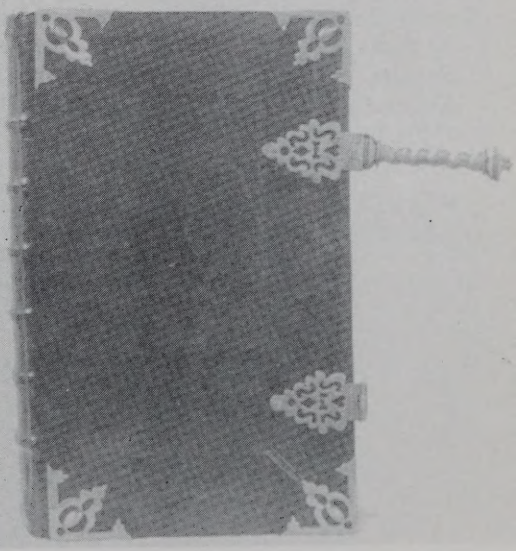
677

Books, Documents, Manuscripts

Dutch, 17th Century

679 CAPPEL, Helmich van and SMIENT, Jan B. Dutch Bible (authorized version), 1662. Leather, brass, and paper. Printed by Jacob Braat of Dordrecht. A label on the endpaper states that the Bible was restored through the Kunstatelier St. Catharinadal in 1979. Other labels include the names of the donors "Gehrit Adrijaen Brant, 1719; A. Brant". *N96.293.1. Terheijden (Brabant), The Netherlands. Mar. 4, '96. Interpol Number: 34290

678



679

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

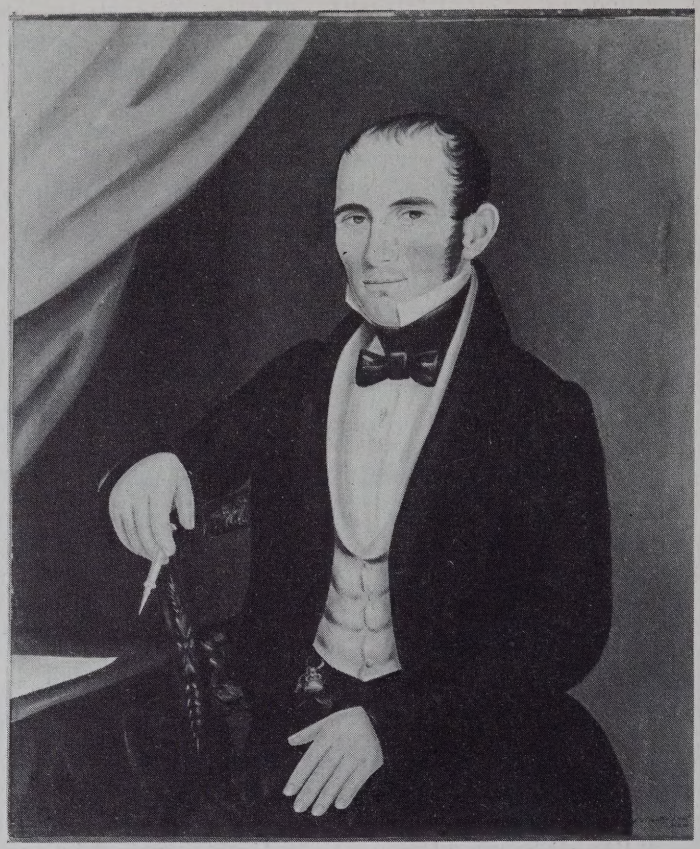
Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

6 BRADLEY, John. *Portrait of Abraham Cole Totten,* 1834. Oil on canvas. 83.8 x 68.6 cm. Signed, dated and inscribed l/r: I. Bradley Delin/1834. Inscribed l/l: AC Totten/1834. Inscribed on verso: Abraham Cole Totten/Aged 30 Years 1834./Drawn by I. Bradley/From Great Britton. Relined with fiberglas. *N96.304.1. New York, NY. Loss discovered on Feb. 20, '96.

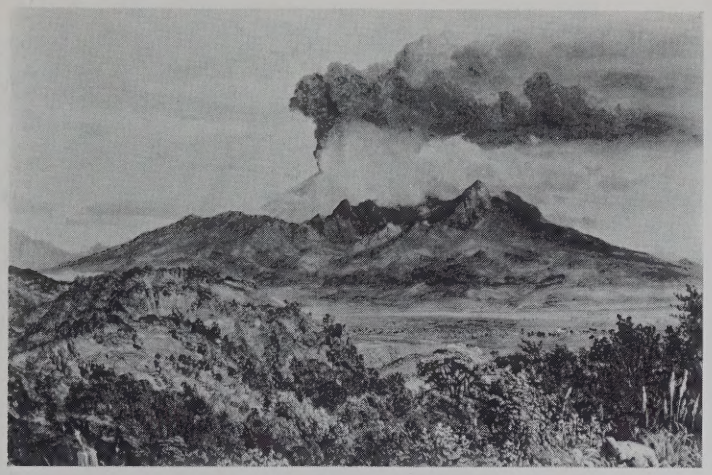
7 BRADLEY, John. *Portrait of Mary Ann (Mrs. Abraham Cole),* 1834. Oil on canvas. 83.8 x 68.6 cm. Signed and dated l/l: I. Bradley Delin 1834. Inscribed on verso: Mary Ann Totten/Aged 22 Years 1834/Drawn by I. Bradley/From Great Britton. Relined with fiberglas. *N96.304.2. New York, NY. Loss discovered on Feb. 20, '96.

8 CHURCH, Frederic Edwin (1826-1900). *Cotopaxi,* 1857. Oil



6

7



8

9

10

on academy board. 34.3 x 55.8 cm. Signed, dated and inscribed l/l: F. Church/57/Cotopaxi. *N96.304.3. New York, NY. Loss discovered on Feb. 20, '96.

9 HALL, George Henry (1825-1913). *Cabbage Leaf with Grapes and Peaches*, 1882. Oil on canvas. 29.8 x 40.6 cm. Signed and dated l/r. *N96.304.4. New York, NY. Loss discovered on Feb. 20, '96.

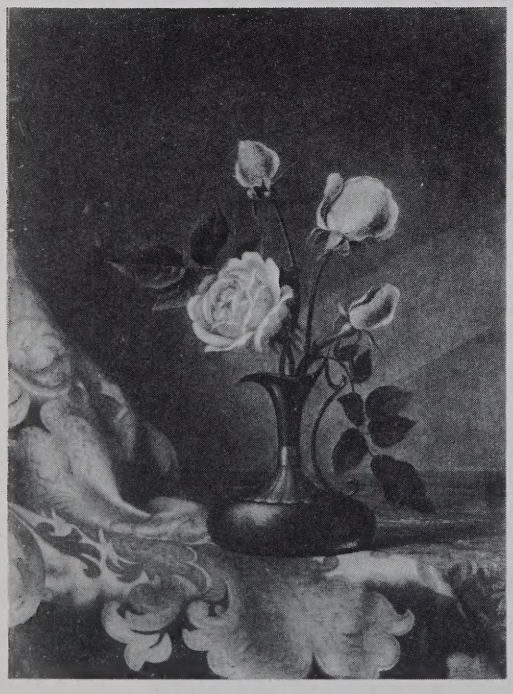
10 HEADE, Martin J. (1819-1904). *Hummingbirds and Gold and Purple Orchids*, 1875. Oil on canvas. 36.2 x 56.5 cm. Signed l/r: M.J. Heade. *N96.304.5. New York, NY. Loss discovered on Feb. 20, '96.

11 HEADE, Martin J. (1819-1904). *Roses in a Vase with Handle*, 1878. Oil on academy board. 40.6 x 30.2 cm. Signed and dated l/l: MJ Heade/78. *N96.304.6. New York, NY. Loss discovered on Feb. 20, '96.

12 ROBERTSON, George J. *Branch of Transcendant Crab*. Oil on canvas. 60.9 x 49.5 cm. Signed on verso: G.J. Robertson. *N96.304.7. New York, NY. Loss discovered on Feb. 20, '96.

13 ROESEN, Severin (1815-72). *Bouquet of Flowers*, 1849. Oil on canvas. 68.6 x 54.6 cm. Signed and dated l/r: S. Roesen/1849. *N96.304.9. New York, NY. Loss discovered on Feb. 20, '96.

12



11

13

14

14 ROESEN, Severin (1815-72). *Nature's Bounty*. Oil on canvas. 91.4 x 127.0 cm. Signed l/r: Roesen. The signature is formed by the tendril of a grape. *N96.304.8. New York, NY. Loss discovered on Feb. 20, '96.

French, 19th Century

15 COURBET, Gustave (1819-77). *Le Pont (The Bridge)*, 1864. Oil on canvas? 97.0 x 130.0 cm. A bridge, with two arches visible, crossing over a river, with surrounding rocks, foliage, and trees. A young woman rides a donkey on bridge toward the left. N96.309.1. Berlin, Germany. Apr. 30, '42.

Prints, Drawings

French, 20th Century

16 DUCHAMP, Marcel (1887-1968). *La Boîte Verte (The Bride Stripped Bare by Her Bachelors, Even)*, 1934. Mixed media. One of 320 numbered copies. Possibly has the signature of Harry Fuiman and a date inscribed in pencil on title page. Comprising one color plate and 93 documents boxed in a green suede-covered case. The documents (including the color plate) are 94 photographs, drawings, and manuscript notes that were used by Duchamp in the elaboration of the Large Glass. 300 of the copies are numbered 1/300 to 300/300 and 20 are numbered 1/XX to XX/XX. The latter incorporate a manuscript note on one of the original drawings reproduced in the Green Box as well as a print of Oculist Witnesses on silver paper instead of on yellow paper as in the former. The front lid of the case of Roman numeral edition is a large "M" for Marcel cut out of thin copperplate and pasted sideways, while on the back lid the letter "D" for Duchamp in the same material is similarly pasted. Signed in red pencil on the spine, inside: Marcel Duchamp Paris 1934. N96.308.1. Philadelphia, PA. May 1, '92.

Candlesticks, Candelabra, Lamps

American, 19th Century

17 TIFFANY STUDIOS. Daffodil lamp. Glass, lead and bronze. Ht. 71.8 cm. Signed and inscribed on the rim of the shade: Tiffany Studios New York 1497-44. *N96.304.13. New York, NY. Loss discovered on Feb. 20, '96.

17

Silver

American, 19th Century

18 FLETCHER & GARDINER. Hot water urn, 1828. Silver. Ht. 35.6 cm. Inscribed on the body: Daniel Webster. Made for Daniel Webster by Thomas Fletcher (1787-1866) and Sidney Gardiner of Philadelphia, Pennsylvania. *N96.304.10. New York, NY. Loss discovered on Feb. 20, '96.

19 FORBES, John W. Presentation ewer, 1808. Silver. Ht. 35.6 cm. Engraved with the arms of the State of New York. Inscribed within a cartouche: Presented by 2nd Regiment/N.Y.S.A. to Col. James A. Moore,/as a token of Respect/Geo. W. Heelas, Major/Aug.us Cleveland, Capt.n. Committee/Enoch Armitage, Adju.t. Bears the touchmark of John W. Forbes as well as pseudo hallmarks. Neo-classical style. The body with an inscribed cartouche on one side and the arms of New York State on the other between two thin bands of foliate decoration. *N96.304.11. New York, NY. Loss discovered on Feb. 20, '96.

20 THOMSON, William. Tea service, 1810. Silver. Comprising a teapot, a covered sugar bowl, a creamer, and a waste bowl. Height of the teapot: 19.7 cm. Neo-classical design. *N96.304.12. New York, NY. Loss discovered on Feb. 20, '96.

18

19

20

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If You Spot Stolen Art...

Don't hesitate. Call ALR at (212) 391-8791. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of IFARreports, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

ALR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 70,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

IFAR's magazine, IFARreports, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500. IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal at (212) 391-6234 should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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